

# A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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## At the Theatres.



It is heresy to inveigh against the old comedies, but nevertheless we cannot refrain from saying that they are abominably stupid. People pretend to like them, however, just as they pretend to admire Irving, the obelisk, Turner's pictures and aesthetic dadas—because it's rather vaguely supposed to be "good form." In the making of plays, as in the lighting and heating of houses, the transmission of letters and the comforts of travel, we are away ahead of our respected forefathers. They were content with tallow dips, log fires, post-boys and four-horse coaches, and their comedies were about as cheerless as those barbarous institutions of a happily by-gone age. They lacked action, pith and situation, and their wit was of such a sleepy order that we can readily understand why the good people of yore doted themselves with port and burgundy before they sought the lethargic amusement afforded by the play-house in their day. Mr. Wallack periodically revives old comedies in deference to the desires of the foggy element in his numerous clientele, and these occasions invariably appear to give pleasure to that contingent. On Monday evening, when *The Road to Ruin* was performed, there was a large gathering of representative Wallackian first-nighters, the old stand-bys having turned out *en masse* to assist at the revival.

Holcroft's comedy is about as stupid as any of the old pieces. Like all plays of the last century, it lacks brisk movement, climaxes and telling situations. The dialogue is not particularly sharp, the little wit it contains belonging to the cumbrous, antiquated order previously alluded to. The cast that played the piece last included Montague, Becket, Brougham and Rockwell—all dead. They gave a better representation than the people who were seen Monday night.

Mr. Gilbert and Madame Ponisi received an affectionate welcome on their entrance. Mr. Gilbert's Old Dornton is one of that sterling actor's finest impersonations. He acted on this occasion with fervor and feeling. Madame Ponisi, as the foolish Widow Warren, played with great discrimination. Mr. Tearle lacked dash in his representation of Harry Dornton. The part requires very delicate treatment, and this Mr. Tearle, whose style is not remarkable for *finesse*, entirely failed to give it. His voice is catarrhal and incapable of delicacy of expression. His movements are lackadaisical. John Howson's Goldfinch compared favorably with Becket's delineation of that volatile lout. It is not a part, however, that enables a comedian to do much. In the scene where Goldfinch wooes the Widow, Mr. Howson was at his best. Wilnot Eyre was a nice Milford. Dan Leeson made Silky a trifle too senile. Otherwise he gave a good character performance. Harry Gwynette was sufficiently gruff as Sulky. Effie Gernon got a round of applause on her entrance, and she played her old part, Jenny, with a good deal of liveliness.

The hit of the evening was made by Adela Measor, who acted Sophia exquisitely. The girlish innocence, simplicity and frankness of the young lady were charmingly portrayed. In dress Miss Measor admirably reproduced the maiden of olden time. She might well have posed for a quaint, old-fashioned picture. Her efforts received due acknowledgment from the audience—indeed, most of the applause heard during the evening was drawn forth by her capital acting. The comedy was well mounted; the various interiors displayed during the five acts being effective.

*The Road to Ruin* will be kept on probably for a fortnight. After that Judge Barrett's play, which deals with the questions of marriage and divorce, will be brought out. In this piece Mr. Tearle should distinguish himself. No one is better qualified to write a play treating of such subjects than the learned Judge, whose legal duties have brought him vast experience of men and things. The title of the play has not been fully decided upon; it will probably be *Marriage or An American Wife*. The band of native dramatists should rejoice that the stage of Wallack's is at last to be thrown open to a home product.

Sam'l of Pwen, as illustrated by M. B. Currier, has lost none of its potency as a drawing card. At least so we should judge by the movement of the large audience that enjoyed his smartness and nerve in the People's Theatre, Monday evening. The familiar sayings and dialogues of the Hebrew commercial traveler, who was heartily laughed at and enjoyed. Mr. Currier, despite the frequency with which he has played the character, has lost not a jot of his buoyancy, and the impersonation has all the freshness of a new departure, with the

elaboration that comes of long practice. The company is as good as any the star has had—in some respects it is better. Edgar L. Davenport gives a pleasing representation of the nice young man, Jack; and Albina de Mer plays the adventuresome, Celeste, with her accustomed slowness and dramatic power. Mr. Eytting is a soothing Mr. Windsor, and the other members of the cast are competent.

A crowd flocked to Roland Reed's damask Check at the Grand Opera House Monday evening. Marsden's comedy drama has never gone better in this city, and the star made new friends by his exceedingly funny acting. The songs, the smart repartee and the generally breezy behavior of the reporter were thoroughly relished by the house. The company gave capital support. A week of large business seems probable. Next Monday Kate Claxton comes to the surface in the perennial *Two Orphans*, a play from which it would appear the public will not allow the salamander star to detach herself.

Mr. Scanlan appeared Monday at the Third Avenue Theatre to a very good house. He acted Carroll Moore in *Friend and Foe* with excellent effect, and was frequently rewarded with loud applause. His songs all met with favor, and some of them were re-demanded. After the first act Mr. Scanlan said he would not sing unless the orchestra were placed in front of the stage, as he said while they were underneath he could not see or hear them, and consequently sang out of time and tune. After they were placed in front things went smoothly. It transpires that J. K. Emmet also refused to sing when at this house for the same reason. The company gave good support, and the mounting of the piece was excellent. The many patriotic and domestic sentiments with which Mr. Campbell's play abounds were rapturously received.

Next week Richard Mansfield will play here as the Baron Chevalier in *A Parisian Romance*. Janauschek will follow.

The Twenty-third Street Theatre is an unpopular house. This probably accounts for the smallness of the gathering Monday night, when Edwin Thorne and his company presented *The Black Flag*. Messrs. Stevens and Murtha should have been better supported in their Phoenix-like enterprise. The play was well acted. Mr. Thorne, Mr. Bassett and clever Harry Woodruff dividing the honors. Fortunately the Windsor management will hold their present quarters only until the 22d inst., when they remove to more favorable premises at the New Park. It is to be hoped that the public meanwhile will tender them the liberal support their activity entitles them to.

The combination of Haverly's and Birch's minstrels took place Monday night. There was a large audience present, and the performance seemed to give satisfaction and enjoyment.

Robson and Crane are doing a thriving trade in their Boarding House at the Star. The twain are in the good graces of our people, and the performances have been the source of much enjoyment. Edwin Booth, who has been recuperating in Newport since the close of his Boston engagement, will begin a season of six weeks here on the coming Monday. This will be our great tragedian's first appearance in New York for some time, and as offering our play-goers an opportunity of contrasting his performances with those of the English actor recently among us the *re-entree* will possess more than usual interest. During the engagement Mr. Booth will play nearly all the parts which have comprised his repertoire of late years.

The company of hilliputian actors at the Thalia are really clever. Monday evening they gave Lumpaci Vagabundas—not *Titi* Mikron's Lumpaci, but the play from which that vivacious and interesting wanderer derived his odd *nom de plume*.

The performances of Monte Cristo at the Fifth Avenue are attended by large gatherings, a good attraction having brought good luck to Manager Stetson's house. Mr. O'Neill and Mr. De Belleville fairly divide the honors as Dante and Noirtier, both actors having added greatly to their reputation by these characterizations. The melodrama will be kept on another week, after which the regular company connected with this theatre will produce *Confusion*, further supplemented by a burlesque on Irving's *Merchant of Venice*.

Last week Miss Davenport's receipts at the Fourteenth Street were \$9,000—the average figures of course being exceeded, because of two holiday nights and an extra matinee. The business is really phenomenal and it will be a pity to end the engagement on the 23d. But arrangements have been made which positively preclude the possibility of an extension beyond that time, and so the run must be cut off at its height. Eighty-five performances will have been given—a fortnight more would have brought the record to one hundred. Fedora is the success *par excellence* of the present eventful season. It has brought fame and fortune to Miss Davenport and prestige to Manager Colville's house. The representation is really remarkable, well repaying several visits. Not only is the leading rôle magnifi-

cantly played; every subordinate character receives admirable treatment from a party of actors far above the standard of those that are usually found supporting established stars. Aside from Mr. Mansell, special stress must be laid upon the excellent work done by Messrs. Jepson and Del Campo.

At last *The Rajah* is to be superseded at the Madison Square by a new play. Young's comedy, thanks to its delightful interpretation and perfect mounting, has enjoyed a long and profitable career. The houses have kept up singularly well, and the last week will bring a balance to the good nearly as large as any previous week. Next Monday Mr. De Mille's comedy, *Duty*; or, *Delmer's Daughters*, will be brought out, and a representative first-night assemblage may be expected. Everything in the way of cast and scenery will be done for the new candidate for longevity.

The wondrous *Excelsior* at Niblo's has but a brief period to run, the last nights now being placarded. Nothing to equal it in the way of spectacle has been witnessed in this city, and the opportunity of seeing it before it gives way on the 17th to *The Pavements of Paris* should not be missed. The latter play is now being rehearsed by a specially engaged company at the Fourteenth Street Theatre, and artists are busily engaged preparing the intricate scenic effects. Mr. Colville will exert himself to the utmost in order that the production will be adequate in every particular. Mr. Cazauran—who translated the play—predicts for it success.

Storm-Beaten, at the Union Square, now goes smoothly, and the management prophesies that it will be one of the greatest successes known in the house of long runs. The company, it appears, did not do justice to themselves on the first night—they now give a performance which offers little field for unfavorable criticism. Mr. Rankin, albeit in bad voice, acts the burly hero with great vigor, and Miss Harrison and Miss Ellsler, as Kate and Priscilla, divide the female honors equally. The beautiful scenery is so much admired that Mr. Marston would be justified in perpetually blushing as red as one of his carmine paint pots. The Mackaye chair, since some rows have been taken out and the standards substantially fastened down, works to a charm. The public are rapidly getting "the hang" of it, and its advantages are beginning to be felt and appreciated. The theatre can now be cleared in an incredibly short space of time, and the automatic movement of the seat is getting to be a source of comfort. The test of time will no doubt prove triumphant, and the chair will probably come into widespread use. We hope so, for the sake of the inventor, who is a man of knowledge and genius.

Tot'y Pastor always has something good on hand for his patrons. Like the accomplished amusement *chef* that he is, there is no novelty worth securing in the market that he does not get for his capacious larder. The fare at the little theatre in Fourteenth street is noted for its appetizing and enjoyable features. Last week Mr. Pastor reaped a golden harvest, the Academy jubilee on Thanksgiving night and the Evacuation Day picnic contributing to swell the receipts. No wonder then that Manager Sanderson looked happy Monday night as he watched the incoming tide, and his evident satisfaction with everything and every one was reflected on the faces of the auditors after they had got inside and began enjoying the vaudeville presented. Many old and many new favorites appeared. Conspicuous among the former were William Carroll, the banjoist, and Kelly and O'Brien. "Little" Todd (a misnomer) did some big balancing business, converting his arms for the nonce into a pair of supple and serviceable legs. The performance terminated with a farce called *Duno the Dude*, in which that character is married but not settled. Kruger acted the part very amusingly, and his idiosyncrasies were further enhanced by the excellent aid of Flora Irwin and Jennie Satterlee. Hoyle says, When you're in doubt play trumps. *Titi* Mikron says, When you're in doubt go to Pastor's.

After Saturday, in the Ranks will be taken on the road, and Monday the Standard will be devoted to the bringing out of Luscomb Searle's comic opera, *Estrella*. A competent cast is promised and the band will be increased in numbers. Mr. Rice has a hand in the selection of artists, which means that Mr. Searle will in all probability have full justice done him in the singing and acting department.

On Saturday *The Strangers of Paris* will have served a month at the Park. Then the new Park will cease being the nightly scene of crimes and casualties, more innocent entertainment being prepared in the form of a comedy called *Princess Chuck*, wherein Lizzie Harold, formerly a Rice Evangelist, will debut here as a bright particular star. The piece is from the pen of Mr. Swartz, a Philadelphia journalist of good standing and the author of *A Square Man*, the drama in which Ben Maginley recently courted but failed to win renown. *Princess Chuck* is Western, whether it is wild as well, remains to be seen.

Cordelia Mulligan and her Murray Hill as-

pirations continue to delight crowds at the Comique. The comedy is one of the most successful in the Harrigan and Hart budget, and it will no doubt attain to an honorable age. The Comique is a purely metropolitan theatre; it is the only place where peculiarities indigenous to New York character are faithfully mirrored, and it deserves its popularity on purely patriotic grounds. If there were more theatres presenting various phases of American life our dramatists would not complain that their occupation languishes because of native supineness and foreign invasion. Long life to the Comique and its founders!

## The Musical Mirror.

After tedious delays and a couple of postponements caused by the venacious indifference of the owner of the premises, Messrs. Miles and Barton were successful in opening the new Bijou Opera House on Saturday night with Rice's opera bouffe company in an English version of Offenbach's *Orpheus and Eurydice*, re-christened *Orpheus and Eurydice*.

The entrance to the theatre was in an unfinished condition, but the auditorium was in a state of completion. The building is entirely new; it has nothing in common with the old structure. The entrance is wide and sufficiently commodious to prevent a blockade in case of panic. The theatre seats over one thousand people. The walls are frescoed in the form of soft curtains of light hue, figured with fanciful designs. The effect is bright and handsome. Indeed, the decorations have been devised with a view to the purposes for which the house is intended—light opera. The boxes are in the shape of pagodas; they are draped with plush and silk, heavily embroidered. The ceiling is lighted with stars, the gas striking through glass prisms. Soon, we understand, electric lights are to be introduced throughout the building. There are two large tiers which are fitted as handsomely in the matter of chairs and carpets as the orchestra floor. The theatre is said to be entirely fire-proof, no more wood being used in its construction than was absolutely necessary. The chief defect we noticed was the narrowness of the aisles. There are four of them, but each will admit of the passage of but one person at a time. The chairs in the parquet are wood and iron—they are merely temporary, however. It was intended to place the Mackaye chair throughout, but Mr. Mackaye grew impatient of the delay in opening, and disposed of the chairs made for the Bijou to Shook and Collier. The present seats will be replaced shortly by others of a more luxurious style that are now in course of manufacture. The aspect of the place, lighted and filled with people, was extremely pleasing. A handsome home for opera bouffe could not be imagined. The architect, Mr. McElpatrick, and the decorator, Mr. Atwood, are deserving of the highest praise. Their work has been splendidly done. The drop-curtain is a gem. In represents an Aphrodisian festival at the temple in Paphos, on the island of Cyprus. A troop of people are approaching to celebrate the bloodless sacrifice to Aphrodite—the Greek Venus. The warm sky, the limpid voluptuousness of the central female figure, approaching from the temple at the back, are the more noticeable features of a truly admirable work. It was done by De Witt C. Waugh and Farney of Cincinnati. The stage is divided from the auditorium at the sides and top by a brick wall. The stage proper is small, but yet large enough for comic opera. A notable advantage in the front is that a perfect view of the stage is had from every seat in the house.

*Orpheus* is well-known to our theatre-goers through the performances that have been given of it by French troupes in this city. The Lingers gave a version some years ago at the Broadway Theatre, since passed out of existence. The music is in the sprightly composer's best style, consisting of the prettiest melodies and the jolliest choruses. It sparkles with life from the overture to the *finale*. The story follows the mythological legend of Orpheus' search for his wife in the realms of Pluto, assisted by the Olympian sovereign, Jupiter. The subject is treated in a whimsical spirit, and many of the situations in which the gods and demi-gods participate are highly ludicrous. Mr. Max Freeman is responsible for the translation. While it does not scintillate with wit, it serves its purpose very well, and with slight alteration will do capitally. Sydney Rosenfeld has contributed a song for Jupiter, "In Other Respects," which "caught on" at once.

The cast is a long one, containing thirty-four names, the bulk of them belonging to women. It is in the female department that Rice's company is strong. We will wager that such an array of comely faces, shapely forms and twinkling legs was never before collected on the stage of any theatre. Marie Vanoni made her debut in comic opera as Eurydice. She has some merits, but more faults. She is vivacious, but she has not yet mastered the requirements of an actress. The scent of Koster and Bial's clings to her still. She has an agreeable voice, which she does not know how to manage. The style in which she shrieks out the high notes is something dreadful. With proper tutelage and after acquiring experience she will doubtless improve. It is but just to say she made a decided impression upon the auditors, especially the masher contingent. Laura

Joyce-Hell was somewhat obscured by the part of Diana, goddess of the chase, but she acquitted herself excellently in the little required of her. Augusta Butler, tall, commanding and full of import, lent weight to the part of Public Opinion, the companion of Orpheus in his Hell-trojan exploits. Her rich contralto voice was heard to advantage. Ida Malle, who has developed physically and artistically with great rapidity, was cunning as Cupid. She looked the little god to perfection, sang like an old artist, and in costume bore a striking resemblance to the little chap who figures in a dream-act on the title-page of *Puck*. Pauline Hall was pretty enough to pass for Venus, but Miss Holmeyer fairly eclipsed her as Minerva. Billie Barlow was very charming in the wing-footed Mercury. The rest of the women were attractive and sang the choruses satisfactorily.

Digby Bell acted Jupiter with much humor. The part is a trifle too broad to suit his talents; he is a genuine comedian—not a burlesque actor. However, he got all that was possible out of it. Mr. Rosenfeld's song owed a good deal of its success to the meritorious manner in which Mr. Bell sang it. Max Freeman looked as innocent as a lamb as the Shepherd Aristeus, and as wicked as possible as his infernal majesty Pluto. He was naturally nervous, having the weight of the libretto and the stage direction on his shoulders as well as his part, but he got through successfully. Harry Pepper sang Orpheus with a strong, clear tenor voice, and went through the action of playing his violin excellently. He is a painstaking actor and will become a favorite. George C. Boniface, Jr., made Styx quite prominent.

The scenery was admirable. The dresses were superb. Indeed, in this respect all previous productions have been excelled. Brilliant hues, rich fabrics and embroideries have been obtained with an evident disregard for expense. Orpheus will probably enjoy such a run as its attractiveness calls for, and the beautiful Bijou, under the direction of such capable men as Miles and Barton, will take rank as one of the favorite metropolitan resorts.

Sembrich is gradually coming into greater prominence than probably the most sanguine of her admirers looked for. Her nights at the Metropolitan are considered of nearly as great importance as Nilsson's, and she has yet to sing to a light house. On Monday evening the auditorium was crowded by a brilliant audience. Lucia was the opera, given for the last time during the present season. Sembrich was at her best, giving a magnificent interpretation of the rôle. Her bird-like voice in the famous mad scene was managed with delicious effect, the difficult runs, trills and staccato passages being given with the clearness of running water. The audience was justly enthusiastic, applauding her splendid efforts to the echo, and rewarding her with acclamative calls before the curtain. Lucia is undoubtedly Sembrich's finest impersonation, and the work she does in it is entitled to rank beside the most ambitious achievements of Nilsson and Patti. The cast was the same as on the previous productions of Donizetti's opera. Campanini sang Edgardo with great skill and acted with rare fervor. Kaschmann seemed cold as Enrico, and his singing was not at all sympathetic. The smaller parts were satisfactorily rendered, and the chorus and band left nothing to be desired. Altogether, the performance was worthy of the kindly reception accorded it throughout.

Wednesday night Mephistopheles was to have been given, Nilsson appearing as Margherita and Helen of Troy, Campanini as Faust and Minabella as Mefistofele. Carmen will be done Friday night with Trebelli in the title rôle and Campanini as Don José. Escamillo will be intrusted to the hands of Del Puente. Saturday afternoon Don Giovanni, which was very successfully performed Wednesday night of last week, will be repeated. The fifth concert will be given Sunday night.

The Beggar Student is drawing a good slice of patronage at the Casino, Millocker's open evidently pleasing the *habitués* of this popular house. The Sunday concert was well patronized, although the rival exhibition over the way detracted from the attendance somewhat. Mr. Aronson has wisely returned to a mixed programme, alternating vocal with instrumental selections. The entertainment pleased the audience and reflected credit on the good taste of the management.

Mapleson is going to try and steal a march on Abbey by swooping down upon the provincials before the Metropolitan company close here and takes to the outlying districts. The people in other cities know a thing or two. They are birds that cannot be caught by the British Colonel's salt. They will wait for the original Jacobs, no doubt.

Kit Clarke was in town Monday. He reports large business for his little show. Mr. Clarke is on the track of an impostor who purports to belong to the Haverly party and who travels under the assumed name of Welch. He has been obtaining railway passes on the strength of his imaginary connection, and the burly Clarke waxes exceedingly wrath when the matter is alluded to. He calls upon people applied to for passes to arrest the fraud.











[CONTINUED ON REVERSE PAGE]



## NEW YORK MIRROR

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We can fight a cause ever so ardently and yet not be personally hostile or embittered toward the opposing party. If we may be permitted to cite ourselves by way of example, we take part in this journal in upholding, according to our ability and opportunity, the rights of American authors and the interests of a National Drama, and persistently object that they should not be overcharged by invading strangers, not domiciled among us; but, individually, we have no animosity to the Englishman, the Teuton or the Gaul.

Let all men be free to fight their own battles on their own soil. We ask the privilege for ourselves and are not afraid nor unwilling to acknowledge the sovereignty of friendly foreign powers and to say a good word and even sing a good song for them when occasion requires, taking care that "Hail Columbia" shall not be forgotten and shall be always accepted as the proper refrain of this locality.

## Our Christmas Number.

The Christmas Number of THE MIRROR will be ready Dec. 30. It will contain many interesting features. The list of contributors is larger and stronger than any other holiday publication can boast. The names will be printed next week. Several distinguished journalists are among the number, and the leading dramatists and actors of this country are represented. A novelette, from the pen of a famous English writer of fiction, will appear. The contents will be varied, attractive and entertaining. The illustrations are to be especially good. The issue will be the largest, handsomest and most interesting ever presented to the public.

Owing to the extremely large edition to be printed, the pages will be electrotyped, and must, therefore, be closed much earlier than usual. Managers and others desiring to secure the insertion of advertisements will please bear this in mind and dispatch their copy as soon as possible.

## An Utopian Scheme

Dion Boucicault, who is getting his experience of "the road" for the first time this season, has published an interesting statistical letter, which is designed to show the magnitude of the combination system. He calculates that there are 227 companies travelling for forty weeks in the year, comprising over 4,000 people. He estimates the outlay for railway fares, hotel bills, baggage transportation, salaries and sundries, at the astonishing sum of \$12,981,000. Then he argues that, to cover expenses the companies, sharing on the average basis of 65 per cent, must draw \$20,000,000. "This," he continues, "will not leave one dollar profit on the whole enterprise."

These approximate figures are near enough to the actual for the purposes of Mr. Boucicault. The matter of three millions of dollars, however, which he puts down in the managers' outlay for hotel bills, should be greatly reduced or deducted entirely, inasmuch as actors in nearly all cases pay for their bed and board on the road out of their salaries. Subtracting this amount, the total theatrical expenditure, according to Mr. Boucicault's mathematics, would be about \$10,000,000, which our readers will admit is a very large sum and attests the immense importance of the dramatic business.

After describing the discomforts of travel, the overcharges and wretched accommodations of many hotels and the dire effects upon the health of the players, Mr. Boucicault proposes that managers shall all provide hotel cars, with sleeping and eating accommodations, for their companies, in which they could live "with more economy, comfort and less fatigue." He says that such a car could be run for \$175 a week, and he urges that the plan, if universally adopted, would reduce the annual expenditure to \$1,200,000.

Like most Utopian schemes, Mr. Boucicault's is both enticing and impracticable. Such cars as he proposes would cost not less than \$50,000 apiece. Among the managers of the 227 combinations, possibly the odd 27 would be able to invest that amount in procuring such a luxurious mode of travel. But even that small number might not see the expediency of sinking small fortunes in special cars and assuming the increased costs of transportation in order to save their companies both fatigue and expense. Managers, as a class, are not wanting in generosity, but commercial instinct prompts them to make no greater outlay for the luxurious accommodation of the people they employ than necessity demands. If managers generally paid hotel bills it might be different; the special cars would then, perhaps, strike them favorably on the ground of economy. Under the present régime, however, the

old plan and the old discomforts for actors must exist.

## The Why and Wherefore.

A Chicago daily paper with evident satisfaction prints some statements of John Stetson's, in the course of which that gentleman says, regarding management in New York: "If it gets any worse than it now is I don't want to be there. The only large cities that are having great business this season are Boston, Philadelphia and Chicago. I think I have enjoyed pretty nearly as much of New York management as I care for."

If Mr. Stetson really did make the above remarks it must be presumed that he spoke simply for himself. We have heard no complaints from the rest of our managers. On the contrary, they unite in saying that the present season has thus far been the most prosperous known in years.

The trouble is with Mr. Stetson—not with New York. He had no experience as the manager of a stock company when he took the Fifth Avenue. He has bought some since at a very high price. He has produced worn-out melodramas and could not comprehend why they failed to draw against novelties presented by his more successful rivals. Since Mr. Stetson sent his regular company away he has done very well. So long as he sticks to combinations (which he knows something about) the Fifth Avenue will not burn his fingers. Every man to his trade, and every manager to that branch of the theatrical business that he understands.

## Adding Insult to Injury.

The death of Edward Marshall, the machinist of the Madison Square company, at Selma, Alabama, according to the account we have received from the manager, was due to the negligence of the proprietor of the Southern Hotel in leaving exposed a doorway opening upon an unprotected balcony, from which the unfortunate man fell in the dark. The coroner's jury at the inquest censured the hotel man. Unfortunately, the matter will probably end there.

It appears that the manager of the company to which Marshall was attached was treated with the utmost discourtesy by the people at the Southern while prosecuting inquiries as to the cause of the machinist's death, and arranging for the removal of his remains. They evidently meant to add insult to the injury their neglect had been partly the means of bringing about.

Such members of the profession as find their way to Selma should bear in mind the hostile attitude of the Southern's proprietor and direct their patronage to a quarter where it will be better appreciated.

## Personal.



MILES.—This is a portrait of R. E. J. Miles of the Bijou managerial firm.

BOOTH.—Edwin Booth arrives in New York this morning.

HALLOCK.—Agnes Hallock, a pleasing singer, is starring in Our Goblins.

CURTIS.—M. B. Curtis is now his own manager. E. C. Sweet having resigned.

BROWN.—Mrs. T. Alton Brown is convalescing after several months' illness.

HARTZ.—Manager Gus Hartz, of Cleveland, is convalescing from a serious illness.

FERGUSON.—The attack of the dog on Duke Ferguson was clearly a case of mischance.

CLIVES.—Lillian Clives played to a large house at Newark on Thanksgiving Day.

SHERIDAN.—W. E. Sheridan was present at the opening of The Ruling Passion in Brooklyn.

BOOTH.—Agnes Booth has decided to go to Philadelphia for two weeks with The Strangers.

SCANLAN.—On our first page is a capital picture of Mr. Scanlan as he appears in Friend and Foe.

SEGUIN.—Zelda Seguin, who proposes to star in musical comedy, has two plays under consideration.

SONGHEIDS.—In the leading Italian prime done in this country eight nationalities are represented.

TEARLE.—Gaston Tearle has signed with Mr. Wallack for next season.

ROBERTS.—Katherine Rogers has disbanded her company, but proposes to take the road again shortly.

FAWCETT.—Owen Fawcett is reported as meeting with great success in his support of Edwin Booth.

ROSA.—Paul Rosa, for two or three seasons leading support of C. A. Gardner, proposes to star next season.

WALCOTT.—C. W. Walcott has been renovating his country-seat at Hyde Park, N. Y., at a cost of \$15,000.

NEWBROUGH.—W. H. Newbrough, of the Wilbur Opera company, is still at the Mercy Hospital, Pittsburgh.

COOGLAN.—Rose Coglian is not in the cast of The Road to Ruin at Wallack's. She will reappear in two weeks.

FOOTE.—Richard Foote was in the city yesterday. Business with Richard III. has exceeded his expectations.

RHEA.—Mlle. Rhea has the largest reserve sale of the season at Lockport, N. Y. She plays there to-morrow night.

BARRETT.—It is said that Barrett will shortly produce the new play adapted by Bayard Taylor from Shiller's Don Carlos.

WILLIAMS.—Gus Williams has just filled one of the best engagements, financially, of the season at the Grand Opera House.

SYLVESTER.—Louise Sylvester will discard Mountain Pink after Jan. 1. So good an actress will not be long unemployed.

SHANNON.—J. W. Shannon figures to advance in Monte Cristo, repeating his success as the Colonna in The Corcoran Brothers.

LANE.—John A. Lane, for the past two seasons with John McCullough, is this season a member of Edwin Booth's company.

COLVILLE.—Samuel Colville is busily engaged in arranging for the forthcoming opening of the Pavements of Paris at Niblos.

STAFFORD.—William Stafford presented Hamlet at Greenville, Mich., on Monday night, to the largest house of the season.

BINGHAM.—W. H. Bingham, who recently resigned from John Stetson's staff, after a service of ten years, is resting in Boston.

FRITCH.—Lettitia Louise Fritch has joined the Hess English Opera company, which crosses the line into Mexico Christmas week.

BAKER.—Emily S. Baker, now with Robson and Crane, playing a thankless part, wins great praise for her rendering of it, especially her realistic fall.

WARD.—John F. Ward was given a benefit by residents of Dayton, O., on Monday night. He became very popular there as a Soldiers' Home comedian.

DAINTY.—Laura E. Dainty, well-known in the West as a reader, will on Jan. 1 replace Louise Sylvester in the part of Charity Weeks in A Mountain Pink.

BARNES.—Elliott Barnes was laid up by illness for a week in Wheeling, W. Va. This led to a false report that the Summer Boarders company was stranded.

ELLISLER.—The rumor that Effie Ellisler is to rejoin the Madison Square Theatre is denied. It is not probable that Miss Ellisler and the theatre would harmonize.

MANSFIELD.—A. R. Casauran has completed his play, Under Julius, for Richard Mansfield, who opens in the Parisian Romance next Monday at Rankin's.

MADDICK.—Mrs. Maddick, the newly arrived London society beauty and amateur actress, dined with Dion Boucicault and his family on Tuesday evening.

MULLE.—Ida Mülle, who acts Cupid in Orpheus and Eurydice, was formerly with a Juvenile Pinafore company. She is a great favorite with the profession.

BOUCICAULT.—Boucicault's deep forehead has been utilized by advertisers of hair restoratives—at least certain Brooklyn druggists have thus basely degraded his window pictures.

ROSENFELD.—Sydney Rosenfeld has composed a topical song called, "There's no Law to Prevent It," for Estralla, upon the style of "The dotter on the i" and "In other respects."

CAYVAN.—Georgia Cayvan, in Hazel Kirke, in Boston this week, has elicited much admiration in that city among her friends, who have made her stay pleasant by a number of receptions.

STEVENS.—John A. Stevens' imported play, The Ruling Passion, has made an emphatic hit at the Grand Opera House, Brooklyn. Congratulations follow fast upon the heels of condole.

WILLIS.—Eloise Willis, of the Union Square company, who plays a small part with strong promise of future good work, is a niece of the late N. P. Willis, the author of many poetical and other works.

LACY.—Harry Lacy is suffering from an ailment of the eyes. A Kentucky physician advised an operation, but Mr. Lacy thought he could get along without it. At times he has been unable to act.

VANNI.—Although a few months back Mlle. Vanni had considerable diffidence as to appearing in Engle's opera she appears to have mastered the language. Her pronunciation is remarkably correct.

BATES.—William A. Bates, for a long time connected with the Baltimore and Ohio Railway as theatrical agent, died suddenly on Sunday of pneumonia. The body was removed Sunday evening to his home in Ithaca. Mr. Bates had scores of friends in the city. He was recently connected with the C. F. Crow-

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EDDY.—Jerome Eddy, the popular representative of the Sunday Courier, is doing some work for Stevens and Martha. Everybody likes Eddy, and he is consequently well qualified for the position.

WARREN.—At Helena, Ark., the other day, Fred. Wade, the tragedian, was presented with a gold-headed cane by railroad station. The presentation speech was made by a real live Arkansas General.

DAVENPORT.—On Thanksgiving night Fanny Davenport was surprised, on leaving the stage door to enter her carriage, at being surrounded by a number of young ladies and presented with some choice flowers.

WILSON.—Jella Wilson, the Tit in John Whitcomb, has had \$30,000 left her. She signifies her intention to remain on the stage. How few stage heroines do retire! Half a dozen of them crop up every season.

GALLAGHER.—Josephine Gallagher has positioned the American King for a rendition of 6,000 florins in taxes due to the Vienna Government. One reason given in her plea was the unprofitableness of her American tour.

JOHNSON.—Hanks Johnson, representing Mr. and Mrs. McKee Rankin, with Mr. and Mrs. George S. Knight, is guiding the ladies stars to much better business than last season.

COOPER.—Helene Cooper, who was to have starred in Arctic, an American opera, is now a member of the travelling New York Opera company and singing in The L











A dark, vertical, textured surface, possibly a book cover or a piece of paper, with a lighter, textured area on the left side. The image is oriented vertically and shows a strong contrast between the dark, grainy background and the lighter, more detailed area on the left. The texture appears rough and uneven, with some vertical lines and small specks visible. The overall appearance is that of a scan of a physical object, possibly a book cover or a piece of aged paper.







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**ACT I.**

*The Murder in the Tower.*

"Now is the Winter of our discontent."

"I do love thee so, that I will shortly send thy soul to

Heaven."

"This restless world's but Hell."

*Murder of King Henry.*

"Down, down to Hell, and say I, Richard, sent thee."

**ACT II.**

*The Wooing of Lady Anne.*

"I can smile and murder while I smile."

"Divine perfection of a woman."

"To undertake the death of all the world, that I

might live one hour on that soft bosom."

"Was ever woman in this humor wooed? Was ever

woman in this humor won?"

"I'll marry her, but I'll not keep her long."

**ACT III.**

*The Coronation.*

"Why don't she die?"

"I'd have you tell the world I love upon you."

"The meddling world will call that murder."

"Long live Richard, England's royal King!"

**ACT IV.**

*The Throne at Last.*

"Stand all apart."

"I'd have the bastards dead."

"Rumor it abroad that Anne, my wife, is sick and

like to die."

"Thou troublest me. I'm not in the giving vein."

"My Liege, the Duke of Buckingham is taken."

"Off with his head! So much for Buckingham!"

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**ACT V.**

*Bosworth Field.*

"Here will I lie to-night, but where to-morrow?"

*The Visions.*

"Think of the wrongs of wretched Anne, thy wife.

Despair and die."

"Give me another horse. Bind up my wounds."

"Have mercy, Jesus."

"Conscience, avaunt! Richard's himself again!"

"Join heavily! Let's to it pell-mell!"

"If not to Heaven, then hand in hand to Hell."

"A horse! A horse! My kingdom for a horse!"

*DEATH OF KING RICHARD III.*

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